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Pre

VOLUME XXI

NO. 1, 1987

Prehistoric Artifacts

of North America

Official publication of the GENUINE INDIAN RELIC SOCIETY, INC.

PREHISTORIC ARTIFACTS OF NORTH AMERICA

Official Publication of
The GENUINE INDIAN RELIC SOCIETY, INC.
Founded in 1964

Editor in Chief
JOHN F. BERNER
P.O. Box 672, Roswell, GA 30077, (404) 998-6582

Associate Editors

Northeastern Region . . . . . Gary L. Fogleman
R.D. 1, Box 240, Turbotville, PA 17772

Southeastern Region . . . . . Rodney Peck
1029 Quail Drive, Harrisburg, N.C. 18075

Great Lakes Region . . . . . Bill Koup
8016 Bear Pass, Churubusco, IN 46723

Ohio Valley Region . . . . . Charles S. Wagers
2162 Resor Road, Fairfield, OH 45014

Mississippi Valley Region . . . . . Bob Hougland
1011 N. Market, Sparta, IL 62286

Bad Lands/Black Hills Region . . . . . Les Ferguson
Rt. 1, Box 37A6, Hot Springs, SD 57747

Southeastern Region . . . . . Art Wesolowski
10355 E. Cholla, Scottsdale, AZ 85260

Archaeological Consultant
Gregory Perino, 1509 Cleveland, Idabel, OK 74745

Officers

President . . . . . John F. Berner
P.O. Box 672, Roswell, GA 30077

Vice President . . . . . Charles S. Wagers
2162 Resor Road, Fairfield, OH 45014

Secretary . . . . . James E. Felke
1602 Main Street, Rochester, IN 46975

Treasurer . . . . . Dr. J. Neal Brown
3335 Junaluska Drive, Columbus, GA 31907

Directors

Randal Jones, Chairman: Paoli, IN

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Jeff Wilkes, Savannah, TN (87)

Public Relations Director
Pat Covert
3609 5th Avenue, Birmingham, AL 35222

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Published quarterly: Winter, Spring, Summer, Fall by the Genuine Indian Relic Society, Inc. 3335 Junaluska Dr., Columbus, GA 31907. Subscription $12.00 per year.

Third Class postage (USPS Permit #369) paid at Columbus, Ga 31907. POSTMASTER: Send address changes to: G.I.R.S. 3335 Junaluska Dr., Columbus, Ga. 31907. Return postage guaranteed.

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New "Authenticity Program" unveiled.

by John F. Berner, Editor in Chief

The first G.I.R.S. Authentication Program was introduced by Mr. Gordon Hart of Bluffton, Indiana in 1970. Mr. Hart served as the Chairman of this program until 1984. At this time the program was discontinued.

With the reorganization of the G.I.R.S. in 1984, such a program was too ambitious an undertaking for the society. With the successful resurgence of the Society in 1985 and 1986, I believe it is time for a new program. The new concept was introduced at our general business meeting on September 13th, 1986 and the resolution was unanimously approved at our final meeting November 7th, 1986.

How this new program works:

The new Fraudulent Artifact Committee Taskforce (F.A.C.T.), is an official organization of the G.I.R.S. This Committee will control and supervise this program. The committee itself will be comprised of volunteer members who wish to help members and others identify and authenticate genuine ancient artifacts, and expose reproductions and questionable items. Each committee member has specific expertise in particular artifact categories. No member will be expected to endorse all areas of artifact collecting.

Items submitted to F.A.C.T. will be examined privately prior to specific Society functions. Authentication will require approval by a minimum of three (3) committee members. Likewise, questionable items will also require three (3) negative opinions.

Items will be accepted from G.I.R.S. Members, non-members and other institutions. G.I.R.S. Members will receive a special rate. Standard rate for Non-members will be $10 per item. Each application must be signed by the owner of the item and accompanied by proper fee, along with a clear black and white or color photo size: 5" x 3-1/2". The size is standard from any photo processing center.

If in the opinion of the F.A.C.T. committee, the article as submitted is considered genuine and authentic as described, a very attractive "Certificate of Authenticity" containing a photo of the artifact, embossed with the official seal of the G.I.R.S. and signed will be presented to the owner. The Certificate which is quite handsome and printed on a quality vellum bristol was designed by Mr. Pat Covert, Public Relations Director of the Society. The Certificate is suitable for framing.

FRONT COVER: "The Louisiana Panther Pipe", effigy platform smoking pipe crafted of fine grained dark tan sandstone, measuring 6-7/8" length, 5-3/8" height, 3-7/8" across base and weighing 3 lbs. Found in Eastern Louisiana within approximately 50 miles of Vicksburg in the late 1800's. See complete details on Page 16.

Certificate Artifacts to be featured in a Special Section

Artifacts which receive a "Certificate of Authenticity" will be featured in a new Special Section of forthcoming issues of "Prehistoric Artifacts". This will provide prestigious recognition of artifacts which have been evaluated by the new G.I.R.S. program.

Applications are now being accepted

Persons who wish to participate in this new G.I.R.S. Authenticity Program by having F.A.C.T. examine their artifacts, are invited to address their requests for applications to:
Authenticity Program c/o G.I.R.S.
P.O. Box 672, Roswell, Ga. 30076

Pre-1890 Historic Artifacts are welcome

The main focus of attention is on prehistoric American Indian artifacts. However, there is an increasing number of members who vigorously collect and preserve pre-1890 Historic artifacts. At our recent Annual Business meeting the Officers and Directors of the society formally approved these items for Display, Barter and Authentication at officially sanctioned Society meetings.

New Authenticity Program to be initiated at Greater Cincinnati meeting

The date of the Greater Cincinnati meeting to be held in late Spring 1987 will be announced shortly. This two day affair will be the initiation and introduction of the new Authenticity Program of the G.I.R.S. All G.I.R.S. members are invited to participate.

Future Meetings will be closed to the general public

The By-laws and Constitution of the G.I.R.S. adopted in 1965 clearly state that society meetings are not public affairs. This means that all future meetings will be open only to G.I.R.S. members and their invited guests. The number of guests which a member may invite is limited to three (3) persons. And the member will be responsible for the action of his or her guests while attending the meeting. Memberships will be automatically revoked for incidents of fraudulent or deceitful behavior.

"Prehistoric Artifacts" introduces a new format for 1987

Beginning with this first issue for 1987, we are proud to introduce a new format of information. More interesting articles than before, plus photos identifying our guest Editors. Our Editors deserve your appreciation for without their generous contribution; "Prehistoric Artifacts" would be another picture book. Starting with this issue, our new Symbol has been incorporated into the Cover design. This symbol is used on all Society forms, the new "Certificate of Authenticity" and forthcoming "Membership" cards. Yes, each G.I.R.S. member will receive a Membership card this year. And this card will be required to gain admission to Society functions as well as being prominently displayed at an Exhibitor's table during our forthcoming shows.

The next issue following our Greater Cincinnati meeting will begin our new "Special Section" honoring those artifacts and their owners who have received "Certificates of Authenticity".

Dr. Brown receives "Meritorious Award"

In keeping with the G.I.R.S. tradition of acknowledging outstanding effort benefiting the Society, Dr. J. Neal Brown received the "Meritorious Award for 1986" at the Annual Business meeting on November 7th, 1986. This award was presented to Dr. Brown by President John Berner.

FIG: 1
Hooded Effigy water bottle depicting an "Opossum" with well defined snout, eyes, nostrils and incised teeth. This velvet finish bottle is Mississippian Neelys Ferry grayware and was found in Pemiscot County, Missouri in 1980. Measures 4" height, 4-1/8" in diameter.

FIG: 2
Well made St. Charles "Dovetail" type projectile of Gray flint with lighter colored spots. Found Lawrence County, Illinois and measures 4-3/4" length. Cataloged F12D, B.W. Stephens, Robert Jenkins, John Hunter collections. (Photo by Art Gerber).

Collection of Art Gerber, Tell City, Indiana

FIG: 3
Fine Casas Grandes Olla, found in perfect condition. Polychrome; Black, Tan and Brownish Red featuring Two-headed Kachina figure with geometric designs, measures 8-1/2" height, 9" diameter.

FIG: 4
Polychrome Olla with stylized "Macaw" designs. This Casas Grandes vessel is Black, light Cream and Red colors, measures 9-1/2" in height, 8" diameter.

A large Michigan Turkey Tail

by Ken Simper

This lengthy piece of flint was found near the town of Muir, in Ionia County, Michigan. It measures out at 7-5/8 inches in length by 3 inches wide and is approximately 1/4" in thickness.

The material from which it was made is a good grade of tan to brown flint. One side of this projectile is stained a salmon color from the Red Ochre burial in which it was found.

If I were to draw a line from that point up to the tip of the basal end, it is obvious that this artifact is not very symmetrical. The more I study the curvature and shape of the blade, the more I begin to wonder if it was made to be a large ceremonial hafted knife. The base at a slight angle to the blade as it is would serve such a purpose very nicely. In conclusion, I wonder if this large flint could have been a Warrior's Burial offering that would have served his an eternity in the happy hunting grounds of the deceased. (Photo by Bill Koup).

FIG: 5
This large tan Flint Michigan "Turkey Tail" projectile/knife was found near Muir, Ionia County, Michigan and measures 7-5/8" in length, 3" in width.
Collection of Ken Simper, Hamilton, Indiana

FIG: 6

Very symmetrical spool necked Caddo water bottle. Chocolate brown coloring with Hodges Engraved designs. Found at Queens City, Cass County, Texas and measures 6-1/2" in height, 5-3/4" width. Formerly in the Westbrook, Hathcock collections.

Collection of Joe Kinker, Lake St. Louis, Missouri

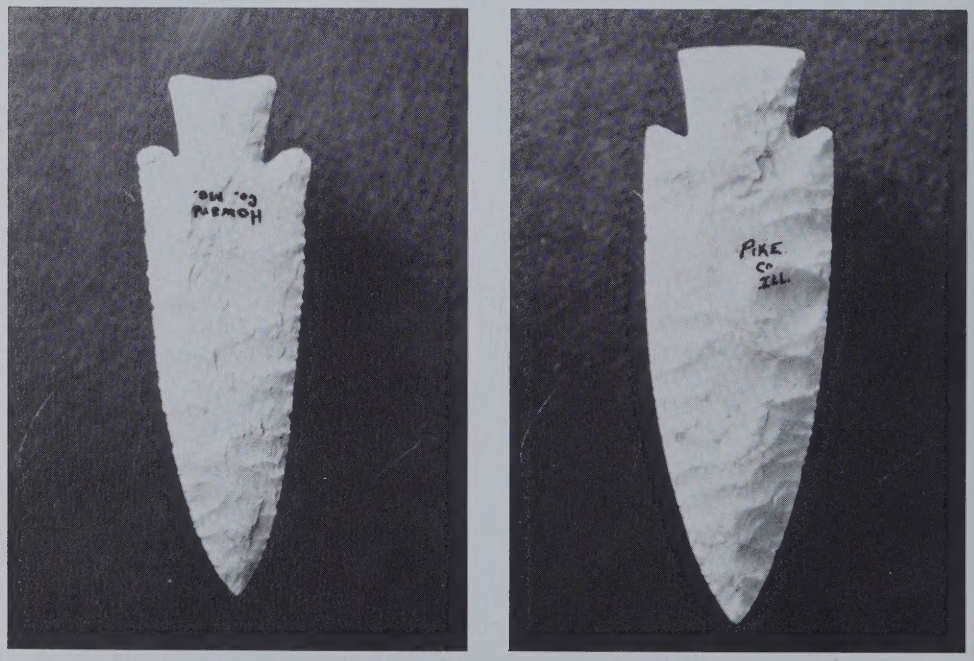


FIG: 7 & 8

Finely made "Hardin Barb" projectile of creamy white chert, measures 4-1/2" length, 1-1/2" width, Found Howard County, Missouri. (right) Very symmetrical "Hardin Barb" of cream colored chert with inclusions, found Pike County, Illinois and measures 4-7/8" length, 1-5/8" wide.

Collection of Joe Kinker, Lake St. Louis, Missouri

FIG: 9
Well banded and highly developed "Anchor" type slate pendant. This large artifact was biconically perforated with a tapered 1/4" hole which exhibits substantial wear. Slight tally marks are evident across the top near the perforation. The heavily patterned banding terminates in an "eye" at the right edge of piece. Shown approximately actual size, it was formerly in the collection of Harry Horning, Easton, Pennsylvania prior to 1940, Daid Currie collection of Roselawn, New Jersey till 1970, John Berner collection until 1976, then Gary Wagner collection, present whereabouts unknown.

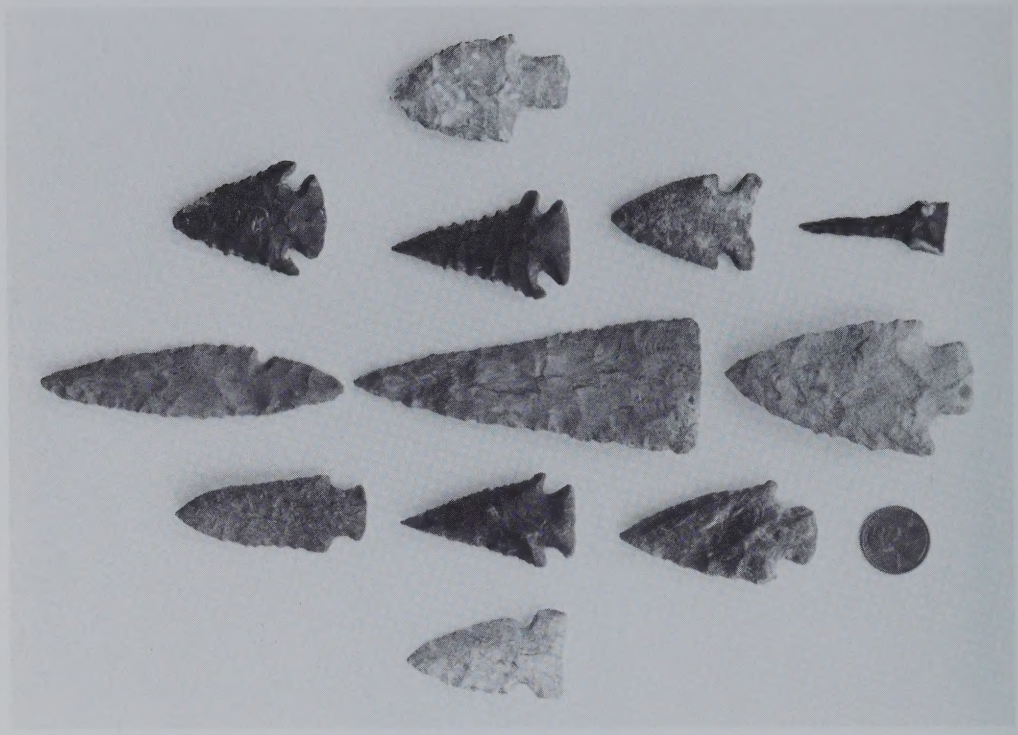
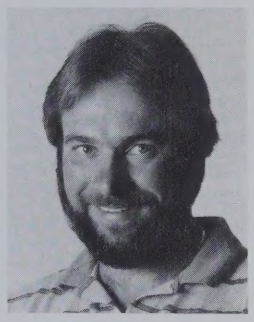


FIG: 10
Excellent selection of personal finds from the Cumberland Gap area by Eddie Hunter. Largest projectile approximately 4-1/2" in length.

FIG: 11
Full grooved archaic Axe made of Greenstone, measuring 5" length, 2-1/8" width, found 18" below the present surface of a rock shelter by Eddie Hunter.

Let's share our good fortunes with others.

by Eddie Hunter



There are days while field hunting for artifacts that nothing pans out. Either we don't find something of significance or what we do find is broken, or else it displays poor workmanship. Times like this make us wonder why we do what we do for a hobby. Then there are the other times with finds of a lifetime. These can be the memories for the rest of a lifetime. But, now what do we do with those finds we worked so hard for? Some will sell, others trade and still others hide them away out of sight. For those who hide their treasures, I ask why? I also ask why not share those moments with all of us. What will be the fate of your valuable treasures when someday you pass away just like the ancient Indian who made it?

The point I want to make is, we as members of the Genuine Indian Relic Society would greatly appreciate seeing your finds and treasures. I for one have found what I consider to be three or four finds of a lifetime. And the best reward I get is sharing those moments with others by having them published in "Prehistoric Artifacts". Those of you who are not familiar, may I refer you to "The Hunter's Cache", Issue No. 1, 1985 and "Treasures from the dark earth", Issue No. 2, 1986. The privilege of having these finds published have made those moments more important than anything else. I can't help thinking had they never been published, and still in a shoe box in my closet. It has given me new pride in my hobby. Now I want you to know that I don't worry about losing my artifacts, nor does my phone ring off the hook with harrassment. My point is this, please share your good fortune with others and let's record those memories for all to enjoy.

The next point I wish to make is the need for documentation. It is vital that we record our finds as to location, date, and a brief story of the discovery. Each artifact has a significant story to tell, and if the story is never told;

FIG: 12

Two favorite personal finds, fondly referred to as "Christmas Tree" points, personal finds by Eddie Hunter, Middlesboro, Kentucky.

(Good Fortune...cont'd.)
there are those who will view the artifact and may begin to question its authenticity, especially those items found without any signs of age.

I want to make a statement regarding our best defense against fakers. By viewing genuine artifacts, we can make valid comparisons. And when you compare genuine relics to those of the phoneys, the phoneys start to look real bad. So sharing our artifacts with others can save ourselves and others lots of hard cash in the future.

These artifacts shown contain memories of some of the most exciting times I have experienced, and its such memories that keep me going in between finds of these kinds. And I know that all those other finds such as the broken arrow, pottery sherd, insignificant flint chips, etc. that let's me know I am in "Indian dirt". For without those seemingly meaningless finds as indicators, I never would have the patience and energy to work for the occasional "goodies". The small clues lead to the great finds, otherwise those great finds will still remain in the places from which they came.

To me, my great finds are the most important finds in the world. While I realize that many other persons have found far greater and more valuable artifacts than I, the pleasure of seeing my artifacts in print is very gratifying. In closing, thank you for letting me share my thoughts with you.

FIG: 13
Salvaged "Boatstone" of quartz, exhibiting worked down area of second hole (right side) showing cave deposit. Personal find by Eddie Hunter and friends.

FIG: 14
Sandstone "Lizard" type effigy, measuring 4" in length, 1" width, personal find of Eddie Hunter, Middlesboro, Kentucky.

FIG: 15

Fine secondary flaking is shown on this Kentucky Hornstone St. Charles "Dovetail" found in the Spring of 1986 in Clark County, Kentucky. Measuring 4-1/4" in length, the blue gray artifact is without blemish.

Collection of Tom Davis, Stanton, Kentucky

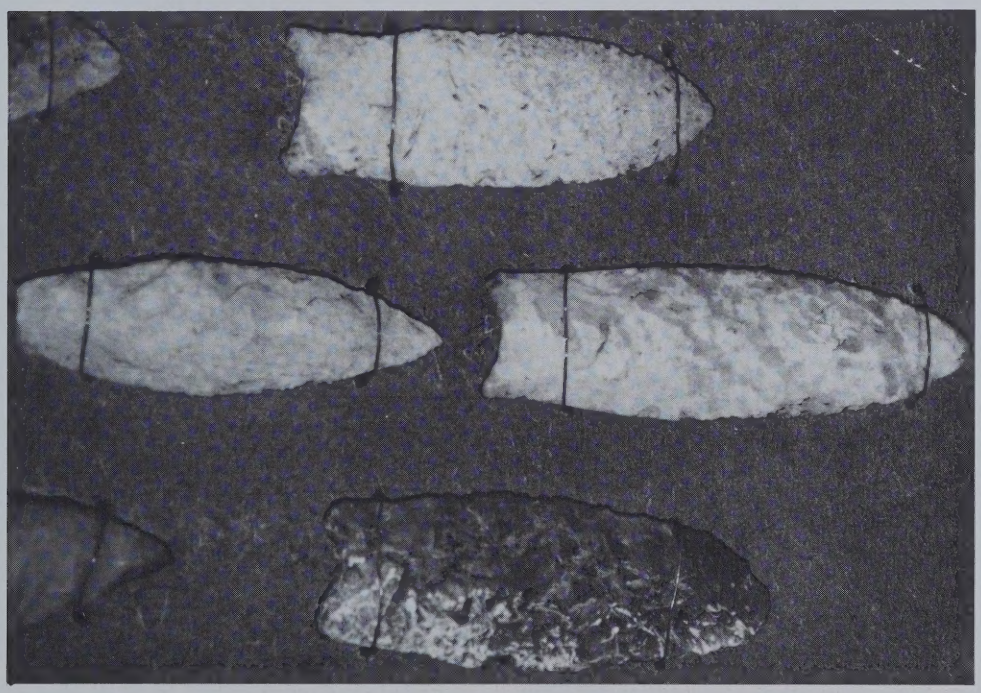


FIG: 16

A nice grouping of Early Man points, all personal finds by the owner nearly fifty years ago. The (top) point, 3-1/8" long, White, Pink; found 1937 Joliet Twp, Wills Co., Il. (center) 3-5/8" long, White with gray inclusions, found 1936 Jackson Twp, Will Co., Il. (bottom) Whiskey colored translucent flint, 3-1/4" long, (patinated white on the reverse side) found 1937, Will Co., Il.

Collection of Francis Wolz, Joliet, Illinois

FIG: 17
An exquisite broad stem "Benton" projectile found by George Allen during 1980 while surface hunting on Percy Priest Lake in Rutherford County, Tennessee. Made of glossy White chert, this fine piece measures 5" in length with a 2-1/8" width.

Collection of Mike McCoy, Mt. Juliet, Tennessee

"Artifact Collector's Etiquette"

This article is written for "Prehistoric Artifacts" for two reasons. First, as advice to novice collectors. Second, as advice for seasoned collectors who should know better (but don't appear to care). "Etiquette" according to Webster's Dictionary is explained as "the forms and practices prescribed by social convention". This simply means; how to behave when in the presence of others. If you are a collector that from time to time have found yourself on the outside looking in, then read on; this may be the most important message you read today.

It has always been the "unwritten rule" when visiting the home of an advanced collector that the visitor understood how to behave (whether in the Relic room or at the dining table; should the invitee be fortunate enough to enjoy partaking food and beverage). The "Deans" of the artifact collecting world knew "never help yourself in the cabinet" of your fellow collector. And when you were invited to enjoy hands-on privileges; remove only one (1) artifact at a time. Then replace it exactly where you found it! For those who wish to eliminate the opportunity of future visitations to the home of advanced collectors the next time you visit; go ahead and remove a quantity of artifacts from the collector's display and examine them in mass. That's the way an immature child does with a box of new toys. Another taboo is opening any collector's display case without asking permission.

Another featured characteristic of novice collectors is unwelcome behavior when the "host" collector leaves the Relic Room for a telephone call or a trip of necessity. Some species have been noticed to continue to 'grab' relics and make themselves right at home. I personally know of some anxious collectors who don't receive many invitations because of actions like described. The true sign of the advanced and seasoned collector is one who examines artifacts with the eyes only, then enjoys "hands-on" only when the host presents a certain artifact for study. But, we all have deep rooted desires to see a particular item of interest occasionally. A courteous inquiry such as "May I examine this particular artifact?" can go a long way to improve a person's public relations image.

This is a classic example of what not to do. Make yourself comtemptous by asking an elderly collector "what's going to happen to your collection when you pass on?" How crass. Why not come right out and say, "I can't wait till you're gone so I might get a chance at some of your artifacts!"

There are many other don'ts. One of these comes to mind when some good "old boys" didn't bother to remove their caps when joining the host at the dining table. And if a person has to be told good manners, then perhaps they should request their food be served in a bowl on the floor.

Artifact collecting etiquette is not confined to the home of collectors. The same courtesy extends to Artifact shows. When a collector displays artifacts, (under glass or not) it is proper that permission to handle and examine the artifacts be requested first! We all have seen novices and beginners open up another's display and help themselves without any due regard for the owner's feelings or rights.

Etiquette should be extended to hunting sites. If your fellow collector is kind enough to invite you to participate and accompany him on a hunting trip; it is only common courtesy that you or your friends don't revisit the site without the person who took you there in the first place. Many friendships have been spoiled with such behavior.

Without the good friendships that accompany Artifact collecting, the hobby would provide little pleasure. That's why it's so difficult to understand what benefits can be enjoyed by those persons who cherish the opportunities to beat another person out of an available artifact, or take pride in "bad-mouthing" fine artifacts owned by someone else. The most important ingredient in the collecting world is the joy of sharing your collecting interests with others. Practice the Etiquette of artifact collecting, and make the most of it. Thank you for your interest.

FIG: 18

Full figured Human hooded effigy water bottle. This Neelys Ferry grayware vessel is flawless and features well defined facial features including swollen eyelids, prominent nose, open mouth with bared teeth, and elaborate hair style. The arms, clavicle, slight breasts and protruding vertebrae are formed within the vessel, not apliqued. Four fingers and thumb are detailed on each hand resting on the knees as the legs are tucked under the posterior. Measuring 6-1/2" in height, 4-1/4" in diameter, this excellent pottery bottle was recovered without blemish at the Sandy Woods site, Mississippi County, Missouri in 1984.

Collection of John Berner, Roswell, Georgia

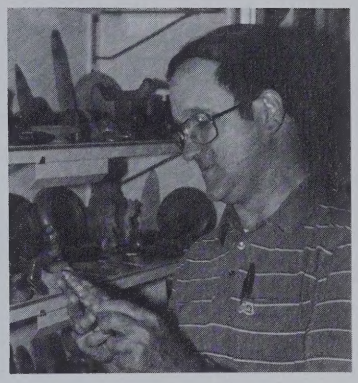
Reworked Paleo Points

by C.S. Wagers

On rare occasions, one discovers a point that appears to have been made by one culture and reworked by a person in a much later time. The logic of this having been done is very reasonable. Much of the work associated with making the point would already be done. All that would remain to be done would be notching, rechipping a point, or whatever.

Often these reworked points are not recognized by collectors. That appears to have been the case of the point shown in figure 1a. It was found in a cigar box of other points which was part of a collection I purchased.

The flutes on it catch ones eye and give the first clue to its paleo origin. The final key is the grinding on the sides. This form of grinding is typical of clovis and other paleo point types, but it is not generally found on archaic points of this type.



In this case, it is possible that the base is even still present although it is more probable that the base had been broken off and only the point found. The flint type is Coshocton which is often found in paleo types in the Ohio area. The flint chipping and shape are also typical paleo.

The Louisiana Panther Pipe

by John F. Berner

The scream of the Panther used to be a common sound throughout most of North America from Canada to Mexico. Eons ago, the North American Panther hunted Deer, Bison and Elk all over America. Today, only pockets of them survive, some west of the Rockies; and in the South, from the swamps of Florida through the Southeastern Coastal states to Texas. Yes, there are reports of the native Panther living in the thick swamps of Louisiana's Atchafalaya River Basin.

Physically, the Panther is sleek and built low to the ground, supple and heavily muscled. They rely not on their size or power; but their savy because the Panther is a close-up hunter. The Panther is truly a portrait of subtlety. Even the coloring is elusive. The Panther's coat ranges from a non-descript tawny brown to a dull reddish tan. Much of its ears, both sides of the snout and the tip of the tail are marked with black fur.(1)

In viewing the tawny colored brownish sandstone from which the "Louisiana Panther Pipe" is crafted, one cannot help think that this stone was chosen purposely to depict this animal. Because the coloration of the material very nearly matches the color of the animal itself.

This particular ancient pipe is probably the best work or art when considering those presently known and of similar type. As is to be expected, the body of the animal is in a crouching position; and poised on a platform. (This is typical of these early Mississippian works of art). The paws with claws are overemphasized to avoid any possible mistake in identifying this beast. The long slender tail curves up and over the back, terminating at the back of a cat-like head. As the pipe is viewed from the right side it is apparent that the artist wished to delineate the muscular characteristics of the animal as the rib cage is prominent. As in most of the Feline pipes, the animal is crouched as if ready to strike (or cornered). The head of the Panther is slightly turned to the side as cats often do when sizing up their prey or attacker. The fangs are depicted as would be expected from a snarling beast. Three forked markings (prevalent on similar pipes) is an art treatment utilized to emphasize the ferocity of this creature of the night. In the viewer's mind however, a somewhat pleasant expression overall is emphasized in this artistic portrayal.

Based upon known discoveries, this spectacular stone carving fashioned from a block of native sandstone was probably crafted between 1000 and 1200 A.D. While certain areas of the sculpture are rather an exacting likeness, other areas are typically stylization in artform. The "Louisiana Panther Pipe" is identified with the highly developed Mississippian culture known from such famous sites as "Moundville" on the Black Warrior River in Western Alabama. "...here three stone pipes were carved to represent a cat-like animal. Also one of the few shell gorgets recovered from this site appears to represent a feline/human figure. These representations may depict the 'panther' which was thought by many aboriginal groups to have control over the weather".(2) George West, author of "Tobacco Pipes and Smoking Customs of the American Indians" also illustrates a similar type pipe and identifies it as having come from Adams County, Mississippi.

Feline carved pipes are also known from efforts of the WPA work at the great Spiro mound. Both represent crouching "Felids" of the Puma-Jaguar type. The best preserved specimen shows a cat with open jaws, barred teeth and muzzle delineated with wrinkles. The eyes feature a three forked marking often found on such sculptures and the tail is represented lying on the back. The cat stands on raised ground. The bowl of the pipe is delimited by a small raised rim. Both stem and bowl perforations are conical.(3)

The "Louisiana Panther Pipe" must be identified as one of the finest prehistoric works of art illustrated in the pages of "Prehistoric Artifacts". The exact whereabouts of its original discovery is unknown at this particular time, however it is recorded as having been found in Eastern Louisiana within 50 miles of Vicksburg, Mississippi in the late 1800's. As there are no marks of modern cultivation (or excavation) it is assumed that this ancient work was unearthed at a time when beasts of burden pulled a plow.

A final note in closing explains that it would not have been a self stemmed smoking instrument as illustrated by the large conical orifice, but rather was used with a supplemental stem (probably of wood) to facilitate addressing the smoker. Indeed, the "Louisiana Panther Pipe" is a work of ancient art.

References: Southern Living, October 1986, "The Panther's Last Scream".

"Tobacco Pipes and Smoking Customs", West, George A. The Milwaukee Museum

"Spiro Studies, Volume 4", Brown, James F. University of Oklahoma

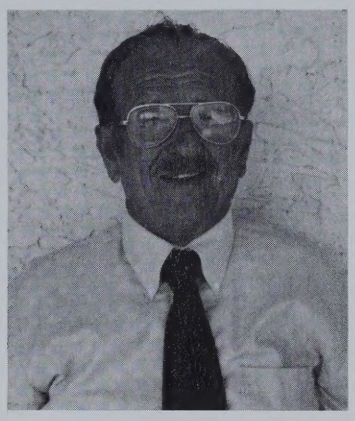
FIG: 19
Left 3/4 view of the "Louisiana Panther Pipe". Note the ancient damage to the platform near left front paw. This is anciently polished over. Both stem and bowl perforation feature slight raised rims.

FIG: 20
Right 3/4 view of the "Louisiana Panther Pipe". Typically, the animal's tail passes along the torso past the bowl rim and terminates at the back of the head. Note the deliniation of the rib cage and the crouching posture.

FIG: 21
"Reptiles and Insects" Mimbres pottery decorations (Courtesy of the Gila Pueblo collections).

The strange enigma of Mimbres, Part III

by A.J. Wesolowski

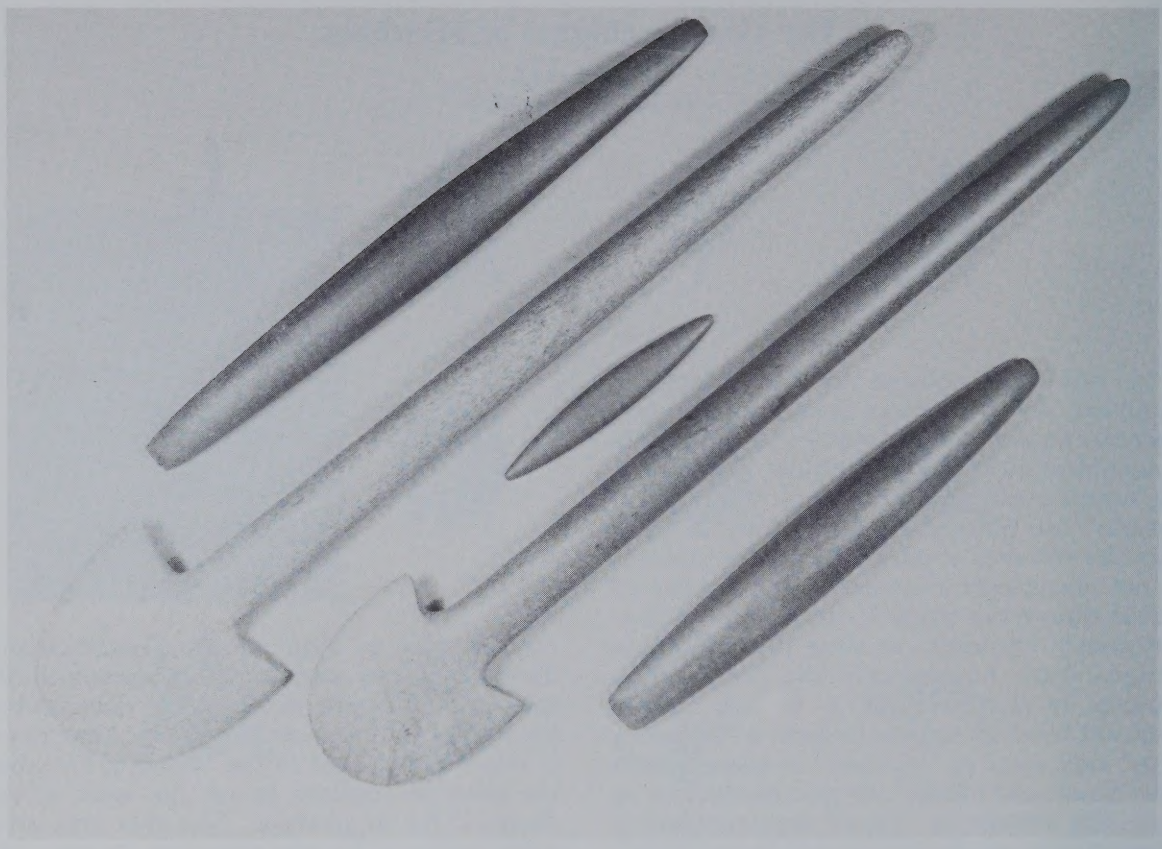


In this final episode on the enigma of Mimbres, we share some unique artistic portraiture found on the pottery left by this magnificent southwestern culture. In Part III, the nature studies encompassing "Reptiles and Insects" are illustrated. Please bear in mind that the varieties of particular species pictured is not necessarily relevant to the number of actual discoveries made in the past 150 years, but merely illustrated to show the variants of design. Take for instance the Turtle. This creature is pictured here in no less than 7 caricatures which appear to show a "Snapping type" and even an "imature" specimen. Both the "Toad" and "Frog" are also imortalized as well. The variety of "Lizard type reptiles" is interesting as one depicts the well-known "Gila", indiginous to this area.

It is amazing that certain creatures were depicted in these life studies, as 4 particular designated "Beetles" are shown. The "Grass" or more typically "Leafhopper" is included. The "Snail" or "Leach" as identified by the antennae and the well portrayed "Dragonfly" all were closely observed by these ancient naturalists.

We cannot help but ask the question "Why?". The majority of these artistical representations were very commonplace to the Mimbres inhabitants. "Why then feature these common creatures on their serving ware?" Perhaps it can be hypothesized that each lifestudy stylized and imortalized in two dimensional art was recognized for the important role they played in nature. It is well known that the native American has great respect for all parts of nature, more so than other nationalities and derivations from other lands. According to the early explorers and pioneers who documented the lifestyles of the existing native Americans, it was common that in the taking of life; that the taker be required to ask the spirit of the deceased for forgiveness. This was true even when taking of life was necessary for survival. Many of today's contemporary potters give special thanks to "Mother Earth" for the clay she provides in pursuit of the craft.

While the majority of these natural species depicted in the Mimbres studies are taken from real life, familiar to everyday surroundings, there is additional evidence that some portrayals were purely phantom imagery. In this combined series, no such animals, reptiles or fowl ever existed in context as shown. And in some instances the artistic renderings were combinations of creatures such as the torso of four legged animals with the tail feathers of a bird. Finally, more than a majority of these art impressions were enhanced with geometeric designs incorporated within the illustration to specifically identify a particular species; and other times they appear only to improve the art form itself. It has been my pleasure to share with you one of North America's finest artistic endeavors, the Mimbres culture of the great southwest.



The Anderson Blades

by Dorthea M. & James F. Malone

These two very exceptional artifacts were found by a Mr. Bill Anderson of McAlester, Oklahoma along the east shore of Lake Eufaula in Pittburg Oklahoma, Oklahoma.

In January of 1967, the lake level had dropped 14 feet and now exposed the original channel and the crumbling banks of the Gaines Creek. This area was being heavily hunted by local collectors and Bill Anderson was very fortunate to be at the right spot and the right time as the two blades were discovered one week apart at the same place. Along with the fine flint artifacts were the scattered skeletal remains of a young adult. There is a good possibility that these artifacts accompanied the burial.

The cream colored blade is made of Peoria variety, Boone chert from northeast Oklahoma and is high polished obliterating most of the flaking cars. The darkly colored blade is made from Woodford chert from southeastern Oklahoma and is very finely serrated.

The original text and related photos were reported by Mr. Anderson and published in the Bulletin of Oklahoma Anthropological Society, Volume 16, March 1968.

These ancient artifacts have been a proud part of our collection since acquiring them from Mr. Anderson several years ago.

FIG: 22
Large and fine chipped Flint blades, found 1967 along the east shore of Lake Eufaula, Pittburg County, Oklahoma by Bill Anderson.
Collection of Dorthea & James Malone, Tulsa, Oklahoma

A Cumberland Point from Mammoth Cave Kentucky

by Rodney M. Peck

The Cumberland projectile point shown in Figure 23 was found near Mammoth Cave Kentucky. This type of Paleo-Indian projectile point is seldom found in any quantities and is perhaps the rarest type of any fluted points. The Tennessee-Kentucky area is first know for the Cumberland Fluted Point for which this point is named after, the Cumberland River. Early man perhaps was attracted here thousands of years ago because of the climatic and faunal conditions.

This fine classic Cumberland, with constricted base and flaring ears, is made of a brown/gray Dover flint, which is native to the Tennessee-Kentucky area. This point is 89mm long, 27mm wide, and 7mm thick. The flutes extend 43mm long on the face shown in the picture and 61mm long on the reverse face. This beautiful specimen has extremely fine workmanship and its base and lateral edges are ground smooth. It is estimated to date to the late Paleo-Indian Period, around 10,000 B.P.

References: Wormington, H.M. 1964 Ancient Man in North America, The Denver Museum of Natural History, Denver, Colorado.

FIG: 23

Fine Cumberland of brown/gray Dover flint found near Mammoth Cave, Kentucky and in the collection of Rodney Peck, Harrisburg, North Carolina.

The End of an Era

by Bob Hougland

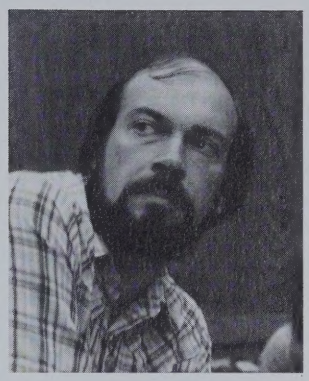
Whenever you talk to someone and the subject of Indian Relics comes up, the very first thing they think of is "arrowheads". For many collectors, Flint "arrowheads" has long been their favorite collectible (of all the many relics made by prehistoric man). In fact, just about any collection you look at will have at least a few pieces of flint artifacts. Flint has probably been responsible for the beginning of most collections, as it is certainly the most abundant of all artifacts left behind by early man.

For those who attend Artifact and Relic shows on a regular basis throughout the year (and have been doing so for some time); you can't help noticing a trend which has developed in the last few years. Flint projectiles have gone from the highly collectible to something that few persons even wish to talk about. In fact, things have become so discouraging that fine quality authentic Flint artifacts are often passed over and seldom given a second thought.

No doubt, the economy has had a large impact on relics. Times are hard in some parts of the country, and many persons have lost their jobs. With spendable money in short supply, and the impact of fakes; it has taken a heavy toll on artifact exchange or sales.

Many serious collectors who formerly had large quantities of Flint artifacts have either sold off all or most of their flint because of the fear of not getting their investment back now, or possibly in the near future. A number of these individuals have reinvested their money in other types of prehistoric artifacts such as Granite, Slate, etc. Now this has caused the fakers to gear up in producing other forms of artifacts in record numbers. In business terms, this is called "supply and demand"!

Please don't take this essay to indicate that I am disillisioned with flint or artifacts in general. I personally believe that Flint artifacts will once again regain its place as one of the most sought after relics of prehistoric man. Top quality relics of all kinds will always bring top dollar, no matter what the economy will do, or how bad the fake situation becomes.



What is the answer to this problem as I see it? First, eliminating the majority of Fakes would be a tremendous help, but I don't think this will solve our problem completely. The great number of Fakes already in the mainstream of the marketplace already will continue to be a problem for many years to come. Since it is impossible to eliminate the Fakes, a possible solution is more intense education of our collector friends. Many persons unwittingly acquire Fakes simply because they don't know the difference. Others get hooked because they are always trying to find a bargain. There just aren't many bargains because knowledgeable collectors know the worth of authentic artifacts. Another solution is to expose those who take advantage of persons who don't know how to identify genuine relics. Time after time, I have witnessed collectors who should know better doing business with dishonest dealers and collectors. I guess the reason is that they also use these dealers to get rid of their mistakes as well. If a person cheats another in business, they normally get taken to task and their misdeeds are made public record. But the cheats in Indian Relics still get treated like important personages. Why?

The saddest thing of all about this situation is the many new collectors just getting started in this hobby that have been "burned" and have lost all interest in artifacts. Who knows how many of these newcomers in the years to come would have made major contributions to our hobby and the world of archaeology.

Prospecting
by Jack Kistler

I came across the Adena point in August of 1971 while "prospecting" in Pulaski County, Indiana.

I found Frank Stark working in his back yard. I introduced myself and told him that I had heard he was a relic collector and wondered if I could see his collection. Frank said he didn't have much of a collection and what he had was put away. After talking a short while, he said, "I have a few arrowheads on the back porch you can see," as he motioned for me to follow. The porch was a lean-to affair with the back open. On the porch was an old kitchen cabinet with a depression glass water pitcher setting on top of it. Peeking over the top of the pitcher at me was the base of an Adena point! I knew there wasn't any way that point could be that long. I assumed something was holding it up. As Frank pulled the point from its resting place, it seemed to grow and grow! I don't think I was the first person Frank had done this to; he certainly had an amused look on his face as he watched me looking at the point.

I could tell right away this large point wanted to come home with me, but Frank wouldn't hear of it.

I didn't know it them, but it would be a long time before I would see this artifact again.

I would stop and visit with Frank and his wife when I was in the area over the next few years and was able to get some facts concerning the point. Both Frank and his wife had many health problems through the years I knew them. Although I asked about the point and the rest of the collection, they never offered to show it to me. Finally, after twelve years, I was once again led to the back porch (which had been enclosed). There on the same kitchen cabinet was the same water pitcher with the same Adena point smiling over the top at me. Yes, this time it came home with me. I never saw the rest of Frank's collection. He has since died, and his wife has moved away. I received this artifact into my collection July 8, 1983.

This large point was found in northwestern Indiana near the town of Westville in LaPorte County. It was found by a Mr. Garberson in the 1940's while digging a ditch for a water line near his home. Mr Garberson worked for the Highway Department as did Frank Stark. Frank was able to talk Mr. Garberson out of the point for his collection. Frank told me that the day Mr. Garberson brought the point to him, Mr. Garberson had worked all morning along the highway with the point sticking in his back pocket and had sat on it while riding the truck in for lunch. Mr. Stark bought this point in 1948. The point is made of Harrison County flint, or Indiana hornstone, if you prefer. It is 7-7/8 inches long and 1-3/4 inches wide. It has three small nicks along the edges.

This ovate-based tapered stemmed point (often referred to as a beavertail) is of the early-middle Adena blade type. The degree of workmanship of these points range from crude to fine with the finest craftsmanship present on the larger examples. One of these points was found in Cresap Mound, Marshall County, West Virginia, with the remains of a bone handle still attached, indicating that some were used as knives.

The Adena people were the dominant force in the Ohio Valley from about 1000 B.C. until about 200 B.C. For those who would like to know more of this culture, Don Dragoo's book, Mounds for the Dead, is a must. It is 300 pages of information concerning these people, their mounds, and their artifacts.

Harrison County Flint or Indiana Hornstone

In 1973, Mark F. Seeman and W. J. Limp, as part of the Glenn A. Black Laboratory of Archaeology Research Program (Indiana University), conducted an archaeological survey of southern Harrison County, Indiana. Their findings were published in The Indiana Archaeological Bulletin, Volume 1, Number 3, July, 1975. The following facts, figures, and observations are theirs.

This gray nodular chert which outcrops in Harrison County was undoubtedly one of the most important Lithic materials in the midwest and was widely traded. It has been reported from archaeological sites ranging from Michigan to Louisiana, from Maryland to Kansas.

Harrison County flint or Indiana hornstone is found within Mississippian limestone formations as large nodules. These nodules range in shape from spherical to elliptical and typically

are covered with a weathered, chalky cortex. The interiors range from light gray to a dark blue-gray in color and exhibits a fine homogeneous texture. Spheres range from a few inches to about twelve inches in diameter. The more elongated or elliptical nodules may be eighteen to twenty inches in length but rarely exceed three or four inches in width. Over much of this hilly terrain, the parent limestone is eroding and breaking down to a clay-like consistency, thereby freeing the more resistant nodules to tumble down hillsides and collect in ravines and creek beds. It was noticed that as the nodules are carried down the slopes, they become increasingly exposed but soon begin to disintegrate as they weather and grate against each other.

From the standpoint of collecting the nodules, it would seem important to dig and gather them after they have eroded out of the parent material but before they are cracked and broken up by weathering and frost action.

Thus, it would seem that the most economical means of exploiting this resource would involve following a creek or ravine with a bed load of broken nodules upstream to that point where the nodules are eroding out of the banks, collecting the loose nodules there, and then digging down into the top of the erosional surface from above. These activities served to supplement the collecting of the loose nodules in ravine "collecting basins."

The actual "quarrying" in Harrison County was limited to shallow pits or trenches. In this respect, Harrison County differed from other well-known quarry-workshop situations in the Midwest such as Flint Ridge (Ohio). In Harrison County, you can literally wait for the chert to come out of the ground, but it must be collected before it begins to weather and breakup. Large labor-intensive quarrying operations were not necessary. This fact, together with its high quality, quantity, and large nodule size, no doubt helps explain its place as a favored raw material of the prehistoric people of the Midwest.

References:
Dragoo, Don W. Mounds for the Dead
Seeman, Mark F. The Prehistoric Chert Quarries and Workshops of Harrison County, Indiana.

FIG: 24
Early Caddoan (600-800 AD) Smithport-Plain type Waterbottle in perfect condition. This vessel has an unusually long neck. Measures 12 1/2" Height, 5 1/2" diameter.
Collection of Sam & Nancy Johnson, Murfreesboro, Arkansas

FIG: 25
Unusual shaped Caddoan Seed jar, almost missle shaped. Excavated in Clark County, Arkansas. Measures 12" height, 4" diameter.
Collection of Sam & Nancy Johnson, Murfreesboro, Arkansas

Facts about Fakes

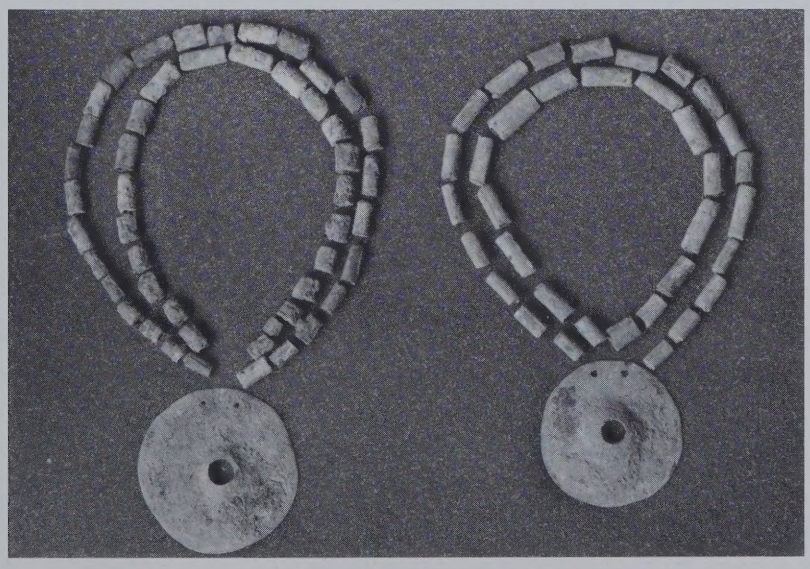
by John F. Berner

What will they duplicate next? That's the most puzzling dilemma facing the serious collector of ancient genuine artifacts. No, the word ancient and genuine used in sequential context is not a misprint. Because there are such things as ancient reproductions. In the renaissance period of the middle ages in Europe, contemporary artists duplicated the works of the "old" Masters. And in Roman times, the highly regarded Etruscan artworks were duplicated by the famous Italian modernists. There have been a few reports that later prehistoric cultures replicated the works of the ancient ones long past.

Trying to keep our members appraised of the current conditions and activity on the "Reproduction Market", we make sincere efforts to educate interested parties about the new trends in "Fakery". In this issue we will address two different examples. One being an attempt to create and reproduce late prehistoric or protohistoric "Copper" necklaces; supposedly excavated from "Stone Box" burials in middle Tennessee. Incidently, no knowledgeable amateur archaeologist has been able to share information on excavation of such related materials. Copper artifacts are known in both "Copena" context and early Historic situations.

I will surmise that the handy reference "Sun Circles" was used to create this subterfuge. Featuring circular gorgets with a repouse (raised and perforated) central theme, the necklaces were accompanied with a goodly number of "rolled" sheet type copper beads, measuring from 3/8" to 3/4" in length. Each segment of these assemblages were heavily patinated with copper carbonates (the tell tale green encrustation of age). Upon close examination of several beads, I couldn't help notice that one of two were showing bright copper surfaces where the encrustation had fallen off. Using high power magnification, it was noted that the original metal surface was overtly smooth. Please be aware that prehistoric copper was hand hammered and annealed to form a maleable and workable substance. However, early historic items were manufactured from kettles formed in Europe. Since each necklace was accompanied by an abundance of these beads, I took a chance by carefully unrolling a single bead.

As I unrolled this bead, I immediately became convinced that another effort of fraud was being perpetrated upon our fellow collectors. The most damaging evidence was the encrustation literally crumbled off the base metal. In fact, it all fell off; revealing bright sheet copper that did not vary 1/1000th of an inch (as measured by micrometers) and the edges were cut with modern shears. Where the faker had rolled the copper into a tight spiral, more evidece of modern workmanship came to light with obvious work marks of modern vise-grips. Last but not least is the fact that ancient copper is very brittle from age; this copper produced in a modern rolling mill was very soft and maleable. My guess is these "Fakes" are part of the continuing efforts of the well known Middle Tennessee "Fake Factory".



The unfortunate collector who acquired and donated these reproductions to our society was stung to the amount of $300 per set in a recent cash transaction. Many thanks to those who support our program.

The second example of Fakery was presented by one of our illustrious Illinois collectors who specializes in hardstone. Recognizing this large Keokuk type axe as having been not quite right, the gentleman made a donation to our Educational Program of this reproduction. Now when you get right down to the facts, sometimes even the experts can be fooled. It takes string cross lighting to show the grinding marks of an orbiting wheel that appears along the blade and bit of this hardstone travesty. The stone has all the appearances of age (as do all stone items) but the patination is man made, not anciently acquired. The basic shape and style of the axe is acceptable, but the workmanship is not. While the photos in this journal will not reveal all the important details, the opportunity to view this and other modern reproductions is available to all visitors for their personal examination at forthcoming G.I.R.S. shows.

What can you do if you are the victim of deception? You can seek legal remedy through the courts. Or you can donate your losses to the G.I.R.S. Educational Program. As a non-profit Corporation, donations are tax deductible. Should you wish to make donations, please write the President of the G.I.R.S. and state your desires. Upon receipt of your donations, a letter will be forwarded to you listing your generosity. Each reproduction receives is permanently serial numbered and identified with the G.I.R.S. markings to prevent any possible future transaction with another unfortunate person.

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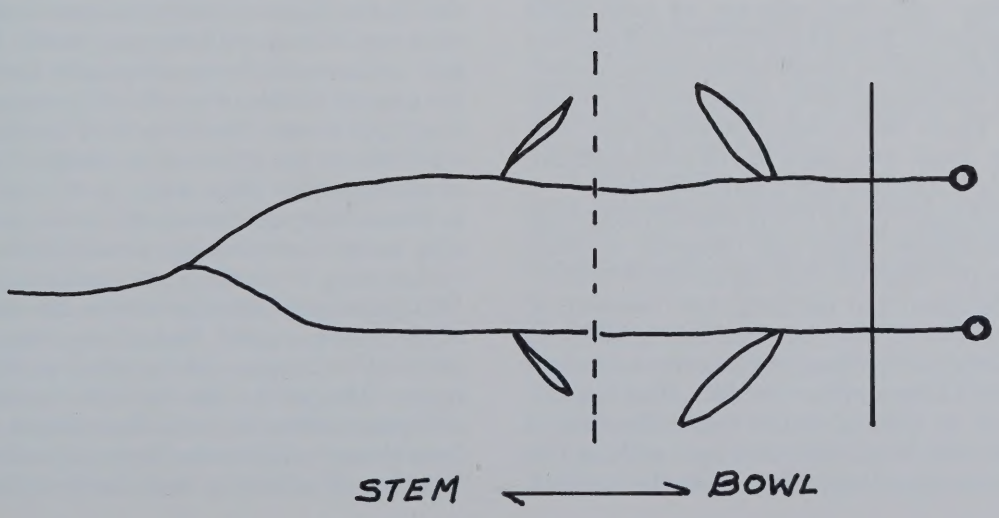
Sandstone Effigy Pipe

by Charles Wagers

The sandstone L-shaped pipe shown in the accompanying photograph recently came into the author's possession. The pipe, along with a box of other fine relics were found in Wayne County, Kentucky many years ago. The box of relics was given to me as I "would take care of them", after twenty-five years of setting on a shelf in a dusty basement. Some of the relics show dings and chips from rough handling through the years.

The pipe is especially interesting because of the engraved effigy on it. The effigy is shown sketched for a clearer illustration. The animal appears to be long and slender with a tail. The part of the body with the tail and hind legs is engraved on the bottom portion of the pipe. The front of the body, with the front legs, head, eyes, and mouth continue up the front of the pipe bowl. The head, eyes, and mouth are highly stylized.

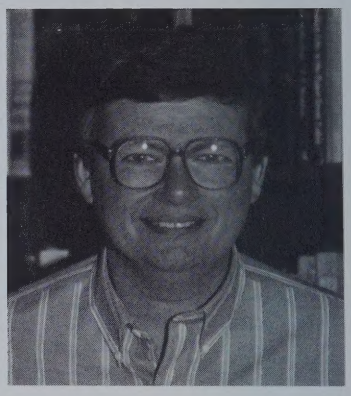
From the long, slender shape of the animal, the two small eyes, and the over emphasized mouth, I would guess the effigy to represent a mink or weasel. These animals are still fairly common in the area today.



Archaeological and Artifact Reference Books

Part II: The State and Regional Works

by Bill Koup



In the last issue of "Prehistoric Artifacts" (Vol. XX, No 4) part I of this continuing series of reports on out-of-print archaeological and artifact books was published. That article outlined the importance of knowledge to the student of archaeology and the collector of prehistoric Indian artifacts. Yes, STUDENT! All of us must continue to consider ourselves students no matter what our current level of knowledge and expertise. There are always exciting and new things to study and learn in the continuing effort to piece together our prehistoric past.

However, part of our study should be devoted to the thoughts, ideas and interests of those who have preceded us. Making an effort to know and understand the thinking and research of past scholars of American prehistory will help us to better understand the enormous amount of technical information and data that is available to us in 1987. A better understanding of the important work from the past will help us to be more knowledgeable about the present.

As you may recall, Part I of this paper was devoted to a class of books called the "general works". These were defined as books that contained sections on all cultures and artifacts found in North America or the eastern half of the United States. This installment will concentrate on the state and regional works. The state and regional works are basically the same as the general works except for the geographic area that they cover. The state and regional works are devoted to a limited geographic area. All of them confine their study to the cultures and artifacts that are found within the boundaries of a state. Occasionally, a neighboring state's archaeology or artifacts are mentioned.

Writers and collectors from the past have often placed a great deal of importance on the political boundaries of the state in which they reside. Many have limited their research and collecting efforts to only the cultures and artifacts found within the limits of those boundaries, as if believing that the prehistoric peo-

ple recognized the same political boundaries we observe in the twentieth century. Most of today's archaeologists and writers concentrate their efforts on physical geographic areas such as river valleys, lake areas or deserts.

However, state lines as boundaries did make a convenient area within which to concentrate when doing an archaeological book in the first half of this century. This was especially true if a state organization or institution of learning was sponsoring or funding the project. It is difficult to look at these old publications and not criticize them for their obvious shortcomings. However, when one considers how much progress and knowledge have been gained in just the last 30-40 years, we develop an appreciation for how fine some of these old publications really are.

A. ARCHAEOLOGICAL HISTORY OF OHIO, Gerard Fowke, 1902

The General Assembly of Ohio appropriated funds for the hiring of Gerard Fowke to study and synthesize all the available data and material in one of the nation's richest archaeological areas.

Fowke had much archaeological experience prior to his work on this book. Not the least of which was his assistance to Cyrus Thomas at the Bureau of American Ethnology. Their work resulted in the monumental BAE No. 12 on the mound builder Indians. This work, published in 1894, settled once and for all the questions on the origin of the mound builder Indians.

Just listing the subjects discussed in Archaeological History of Ohio would take more space than can be allowed for this brief report. Suffice it to say, Fowke thoroughly discusses the theories on the origins of the prehistoric peoples who inhabited Ohio. He then proceeds to discuss all of the important archaeological sites known to him at the time of his research.

A criticism the modern reader will level at this book and others reported on in this paper is the disconcerting practice of discussing the various types of artifacts found in the graves and mounds of Ohio and then illustrating them in a totally different area of the book. Incidentally, this was apparently the customary method of presenting research during this period as other books used the same manner of presentation.

The numerous drawings and diagrams used in this book are excellent. The maps are clean and well drawn. Some are reprinted from the earlier Ancient Monuments of the Mississippi Valley by Squier and Davis. Unfortunately the photographs used to illustrate the types of artifacts found in Ohio are mediocre at best. Many flint and slate items appear as basically silouettes. This is unfortunate because numerous fine Ohio artifacts are pictured.

At least two different original editions of this book were published. The more deluxe version has a gold imprinted title on the front cover as well as the spine. It also has marbled endpapers and heavier pages resulting in a somewhat thicker edition. Otherwise, the books appear to be the same.

B. THE PREHISTORIC MEN OF KENTUCKY, Colonel Bennett H. Young, 1910

For the collector of Ohio Valley artifacts in general and fine Kentucky artifacts in particular, this book is a must. Typical of most archaeology books from this period, Young used the first half detailing many different types of earthworks and sites found in Kentucky prior to 1910. The latter half of the text is devoted to the various types of artifacts encountered in Kentucky.

Col. Young is obviously a collector of artifacts. Even if his collection were not pictured in this volume (it is), this fact would be evident due to the way in which he describes the artifacts. He does not use the hard, terse language of the scientist, but the warm language of a collector or connoisseur. His sentences are full of superlatives when describing a fine artifact.

What makes this book outstanding are the photographs. Although there are not many for a book this size, they are superb in publishing quality for the period. All photographs are printed on heavy glossy paper. All show a very wide range of tones and detail making them a pleasure to behold. Of particular note are the shell gorgets. Seldom has the fine detail of engraved shell gorgets been shown in any journal or publication with the degree of tone quality and contrast evident in this book. Much credit should go to Col. Young's un-named photographer.

Another reason for this book's importance to collectors is the fact that many of the illustrated artifacts are now in numerous private collections, making it a valuable documentation and reference source.

In conclusion, it should be noted that this book was published with a paper cover. It is a difficult book to find in good condition unless it has been rebound with hardcovers.

C. ANCIENT LIFE IN KENTUCKY, William S. Webb and William D. Funkhouser, 1928

William S. Webb was one of archaeology's more prolific writers. Beginning in the 1920's and continuing through the 1950's, Webb in conjunction with other researchers, wrote and

published a large number of important books and reports. Among these are Indian Knoll, The Adena People and The Adena People-No. 2. All three publications concentrate on specific aspects of archaeology in the Ohio River Valley.

Ancient Life in Kentucky is a very general work on the archaeology of Kentucky. Webb and Funkhouser begin by explaining the prehistoric plant and animal life as far back as 135 million years ago. The authors then give a general overview of all cultures of man in Kentucky from the earliest known sites up to contact period. The authors chose to discuss prehistoric peoples by the type of shelter they inhabited or the type of earthworks they left behind. These divisions include: mound builders, cave dwellers, cliff dwellers, river people and stone grave people.

The authors traveled all over Kentucky to observe, excavate and study as many of the above types of shelters or earthworks as possible prior to the publication of the book. While writing about their observations of the different sites visited, mention is made of the many forms of artifacts encountered. However, the artifacts are illustrated in a totally different part of the book. Nevertheless, many fine artifacts are pictured in a satisfactory manner which makes this a valuable book to read, study and learn from.

D. ANTIQUITIES OF THE NEW ENGLAND INDIANS, Charles C. Willoughby, 1935

Another nice example of a regional work is this 307 page book by Willoughby, containing numerous illustrations and very nicely bound with the gold imprint of a New England adze of the spine.

Willoughby divides all prehistoric New England cultures into four basic groups. He discusses each of them separately and illustrates his text with numerous artifact illustrations. His four groupings are Pre-Algonquian, Old Algonquian, Algonquian and Later Algonquian.

Although Willoughby did not use many photographs in his book he did use hundreds of very nice etchings made from photographs. Most of the artifacts shown are from New England museums and educational institutions.

Of particular note are the several illustrations of superb adze blades. Apparently many such forms are to be found in the New England area, and it is probably safe to assume that this is where they reached their highest degree of development.

E. PREHISTORIC ANTIQUITIES OF INDIANA, Eli Lilly, 1937

No expense was spared in the publication of this beautiful book. Perhaps the Lilly fortune helped subsidize this Indiana Historical Society Publication. The binding edges are beveled and the pages are gilt edged. The photographic plates are of the highest quality.

The outline of this book is much like the other general or regional books reported on in this paper. Lilly uses the first third in the discussion of the important archaeological sites in Indiana. The rest of the book is devoted to the artifacts that the prehistoric Indians of Indiana constructed of various meterials. The final portion of this book is a county by county archaeological bibliography for the state of Indiana.

Most of the artifacts pictured in Prehistoric Antiquities of Indiana were in the collection of the author at the time of publication of this book. However, most of them are now in the possession of the Indiana Historical Society and unfortunately are not on display to the public.

This is a nice book. You should try to obtain a copy if for no other reason than it will look great on your library shelf.

F. THE ANCIENT OHIOANS AND THEIR NEIGHBORS, Raymond C. Vietzen, 1946

Raymond Vietzen stated in the introduction to Ancient Ohioans that his goal was not to produce a scholarly treatise on the prehistoric Indians of Ohio, but to briefly summarize some of the more important prehistoric sites and to provide as many good photographs of quality artifacts for the lay reader as possible. Mr. Vietzen accomplished his goal admirably.

The first half of this book is devoted to the discussion of several of Ohio's prehistoric cultures. Other topics include flint sources and excavations. All of which is very easy to read and of course very interesting.

The second half of Ancient Ohioans is a photographic record of hundreds of superb artifacts. Many of them are shown one to a page. Fine photographs illustrate over 50 pipes, 80 bannerstones, 37 flints of superb quality, 50 pendants and gorgets, more than 60 axes plus spuds, discoidals and pottery. Of particular note are the more than 90 birdstones.

This is an excellent reference book showing many very fine and important artifacts from the state of Ohio as well as neighboring Michigan, Indiana and Kentucky. If you collect artifacts from these areas you should try to include this fine photographic reference source in your library.

In conclusion, it is hoped that by bringing these old publications to your attention that you will seek them out and allow them to impart to you a most valuable gift..... knowledge.

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Please forward all materials (articles, photographs, etc.) to your nearest Regional Editor (names and addresses listed in the front of this journal). If this is not possible, please forward information to the Editor-in-Chief.

1. Articles are preferred typewritten and double spaced on standard 8-1/2" x 11" paper. The author's name and address should appear below the title.

2. Photographs must be glossy black & white: 8 x 10's preferred, 5x7, 4x5's acceptable. NO POLAROIDS!

3. When submitting photographs, please include the following: Size, color of artifact, description of type of material, location of find (when known) such as County, state, name of finder, etc.

4. If quoting another article of publication, please credit the source with a footnote and biographical entry.

5. All photographs, articles, materials submitted cannot be returned after publication as such items are retained in the permanent files of the G.I.R.S.

6. Recently published material may be rejected unless specific reasons are given for doing so. If you have submitted the same information to another publication, please notify us when submitting.

Back Issues of Journals

This society is now in the 20th year of publication. Supplies of some Back Issues are extremely limited. We urge you to order copies of issues desired without delay:

Regular issues:	1966 through 1969	$5.50 each
	1970 through 1983	$5.00 each
	1985	$4.00 each
Special issues:	"Copper" 1978	$10.00 each
	"Pottery" 1979	$20.00 each
	"Dovetails" 1980	$20.00 each
	"Birdstones" 1982	$20.00 each

1987 Membership & Subscription Dues

The Board of Directors of the Genuine Indian Relic Society, Inc. (a non-profit organization) have determined that the 1987 Dues will be set at Twelve ($12.00) dollars. This entitles each member to receive Four (4) quarterly journals. Membership & Subscription dues begin with the Calendar year.

Address all correspondence to:

GENUINE INDIAN RELIC SOCIETY, INC.
3335 Junaluska, Columbus, GA 31907

Statement of Purpose

The specific purpose of this non-profit National Society is to promote friendship and trust among persons interested in the preservation of authentic prehistoric North American artifacts by:

1. *Providing a medium of informational and educational exchange through the regular publication of journals.*
2. *Offering the opportunity for documentation and authentication of artifacts by the society's committee of specialists.*
3. *Taking a positive stand in opposing the display, exchange or distribution of questionable and fraudulent artifacts at society meetings.*

G.I.R.S.
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